

JONATHAN JONES

barrangal dyara (skin and bones)

17.09 –
03.10.16



Download the Project 32
App now at kaldor.org

Project Hours 10am–Sunset
#barrangaldyara

From our Stakeholders

I am thrilled that the Australian Government is able to support such a groundbreaking project. *barrangal dyara (skin and bones)* will be an important moment not just in Sydney's history but also for our nation's story.

**Minister for Communications,
Minister for Arts and Senator
The Hon. Mitch Fifield**

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Jonathan Jones' expansive and ambitious work revives a distant and mostly forgotten memory of these gardens, this city and our nation. Using skill, craftsmanship and imagination, Jonathan causes us to consider how a sudden and devastating loss of culturally significant objects and materials continues to resonate generations later. *barrangal dyara (skin and bones)* enables us to know more about our past and its impact will linger for a long time.

**Rupert Myer AO
Chair, Australia Council for the Arts**

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The Garden Palace stood in the Royal Botanic Garden from 1879 to 1882 as a grand exhibition space housing thousands of Aboriginal objects. Its story, of which few people are aware, is a fascinating part of Sydney's cultural heritage.

The NSW Government and the Royal Botanic Garden Sydney are proud to support Jonathan Jones' *barrangal dyara (skin and bones)* exhibition, to raise awareness of the Palace's place in Sydney's history and the effect its destruction by fire had on both the city and the nation's Aboriginal heritage.

**Environment and Heritage Minister
The Hon. Mark Speakman**

The project is an opportunity to tell a remarkable story from Sydney's history that had largely been forgotten. I believe that the ambitious scale of the project will be of international significance and remembered for many years to come.

**Premier of New South Wales and
Minister for Western Sydney
The Hon. Mike Baird MP**

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For 45 years Kaldor Public Art Projects has played a catalytic role in the NSW arts sector, transforming the way the public experiences art and culture. The NSW Government is proud to partner with Kaldor on its 32nd project, *barrangal dyara (skin and bones)*, a collaboration with NSW Aboriginal communities to celebrate the world's oldest living cultures.

**Deputy Premier of New South Wales
Minister for Justice and Police,
Minister for the Arts and
Minister for Racing
The Hon. Troy Grant MP**

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In the Royal Botanic Garden Sydney's 200th year, *barrangal dyara (skin and bones)* will share an important story about the heritage of this site and Indigenous Australians with visitors from around the world.

**Minister for Trade, Tourism and
Major Events and Minister for Sport
The Hon. Stuart Ayres MP**

The latest Kaldor Public Art Project, *barrangal dyara (skin and bones)*, will be an impressive temporary artwork which will complement the City's Eora Journey.

I commend artist Jonathan Jones for recalling an almost forgotten event in Sydney's history, the destruction by fire of the Garden Palace in Sydney's Royal Botanic Garden in 1882 and the loss of countless Aboriginal artefacts. It will serve as a timely reminder of the importance of valuing Aboriginal culture and heritage.

**The Right Hon. Lord Mayor of Sydney
Clover Moore**

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Commonwealth Bank has been proud to support Kaldor Public Art Projects over the last four years. We are delighted to help bring *barrangal dyara (skin and bones)* to the community. This extraordinary project will bring to life an important, and neglected, piece of our Aboriginal heritage. In doing so, it will also remind us of the power of art and creativity. We congratulate Jonathan Jones and the Kaldor team for their vision and passion.

**Ian Narev
Managing Director and CEO,
Commonwealth Bank**

1. Welcome
2. Artist Interview
- 4–9. Artwork and Highlights
10. Talks and Events
12. About Us

**Families: Pick up your free
Activity Booklet for fun,
hands-on ways to explore
the project!**

Welcome

The Gadigal clan is one of twenty-nine clans that make up the Eora nation. The Eora nation is bounded by nature's own: the Hawkesbury River to the north, the Nepean River to the west, and the Georges River to the south. *barrangal dyara (skin and bones)* sits within Gadigal land, Aboriginal land. I'd like to take this opportunity to extend a warm and sincere welcome to all my Aboriginal brothers and sisters, all our Torres Strait Islander brothers and sisters and all our non-Aboriginal brothers and sisters – welcome to Gadigal land, Aboriginal land. Welcome. Welcome. Welcome.

Uncle Charles Madden
Gadigal Elder

Working with Jonathan Jones on *barrangal dyara (skin and bones)* has been a wonderful personal experience for me, my admiration for Jonathan has grown as the project has progressed. His deep connection to his ancestors and country has given me an insight into a different Australia.

barrangal dyara (skin and bones) is a multi-dimensional work engaging us on many levels, its focus is one of celebration. Although a temporary project I am sure its impact will have a lasting presence in our cultural landscape and understanding of history.

A project of this scale has been made possible with the partnership and support of all three tiers of Government, Corporations, Foundations and Individuals, to all of whom I extend my deep thanks and gratitude. Thank you to the Royal Botanic Garden Sydney, its management and staff and to our small team at Kaldor Public Art Projects, for their enthusiasm and dedication.

**John Kaldor AO
Director, Kaldor Public Art Projects**

2016 has been a very big year for the Royal Botanic Garden Sydney – the 200th Birthday of Australia's oldest scientific institution, and second-oldest botanic garden in the Southern Hemisphere.

This amazing Kaldor project, *barrangal dyara (skin and bones)*, delivered by the remarkable Jonathan Jones, has been perfectly timed to celebrate our 200 years as a botanic garden and our ongoing connection with the traditional owners of the land. I cannot imagine a better way to respectfully pay tribute to our Indigenous and European past than through this artistic work, and wish Jonathan and the whole team from the Kaldor Public Art Projects well in this stunning exhibition.

**Kim Ellis
Executive Director,
Botanic Gardens and Centennial
Parklands**



Download the Project 32 App from kaldor.org or from the iTunes or Google Play stores, searching 'Project 32'.

The Project 32 App activates as you walk the site, allowing you to hear conversations that inspired the project. Listen to insights from cultural leaders, historians, theorists, artists, writers and cultural practitioners as they discuss the ideas surrounding *barrangal dyara (skin and bones)*. To use the app, simply download and enable bluetooth and location services on your phone. You will receive notifications as you experience the project. Please be mindful of other visitors by listening to any audio using your headphones.

JONATHAN JONES: INTERVIEW

The vast Garden Palace (1879–1882) that once existed at the Royal Botanic Garden Sydney has been forgotten by many. What inspired you to revisit and reinterpret this story?

When I first went looking for cultural material from where my family is from, I found out that much of this material, like a lot of other material from south-east communities, was destroyed in the Garden Palace fire of 1882. Ever since, I've been struck with the loss of our cultural material, what that loss means for our communities and how you can move forward as a culture when you can't readily point to your cultural heritage in museums. These issues are sadly becoming all too common in a time when refugee experiences dominate our globe. In this way Aboriginal communities and their survival offer hope to other displaced people of the world.

But as I've worked on the project, the Garden Palace has become a symbol for the repercussions of forgetting. So many people I've spoken to about the project hadn't known the history of this enormous building that once dominated Sydney's skyline both physically and conceptually. I've begun to question what else we can forget as a community, if something so grand and visible and spoken about has disappeared from our vision. Aboriginal communities have often been the victims of Australia's ability to forget. In this way the Garden Palace becomes a fault line in the nation's memory, which has enabled the project to bring to the fore other forgotten histories.

I've also been struck with the way we as Aboriginal communities remember, and through this project I've begun to see Aboriginal communities as the nation's memory holders. Holding on to our knowledge for the next generation.



JONATHAN JONES. PHOTO: ZAN WIMBERLEY

What did it mean for a building like this to burn down?

The loss of this building is enormous. The Garden Palace, and the International Exhibition it hosted, represents a defining time in Sydney's history, a moment when the colony was attempting to forge its identity not just within the Empire, but also internationally.

After the International Exhibition it became Sydney's cultural centre and housed many collections. Not only did it hold early Aboriginal collections, but it was the foundation for all the cultural institutions in Sydney—collections including the NSW Arts Society, the Technological and Mining Museum, the NSW branch of the Linnean Society, the Colonial Archives. It's these histories that have also been lost, and their loss forgotten. Countless Aboriginal cultural objects housed in the Garden Palace will never be seen again; objects our ancestors made and used, objects that our communities could have built upon.

I've been thinking about this in two ways: perhaps the trauma of losing the Garden Palace and its contents is so profound that it has forced its erasure from our collective consciousness—a moment, like others in our nation's history, that we are fearful to engage with; or perhaps the fire was a kind of a cultural burn, regenerating the site for future generations. In a way, the landscape might have understood that this imperial vision was inappropriate for Sydney and that the cultural objects held inside were collected so contentiously, so the fire cleansed the site to make way for a more complex cultural vision.

“Aboriginal ways of understanding, Aboriginal ways of doing things, involve multiple knowledge systems. We work across dialogues, across ideas and we weave things together. In a more traditional Western approach knowledge is often broken down into sections. What we're trying to do here is put people at the table to talk together again and to reimagine a building, to reimagine a history that we've lost.”

JONATHAN JONES

What is the significance of the project title, *barrangal dyara (skin and bones)*?

The name 'barrangal dyara' is from the local Sydney Language, barrangal meaning 'skin' and dyara, 'bones'. Working with the Sydney Language directly links the project to the local Sydney context and knowledge system and honours the relationship my projects have with local Gadigal Elders Uncle Charles (Chicka) Madden and Uncle Allen Madden. It's not only culturally appropriate to employ the Sydney Language for the naming of this project, but awakening the local Sydney Language is an important element of the project. *barrangal dyara* peels back the 'skin' of the site to reveal the 'bones' of the Garden Palace. Citing the seminal Judy Watson 1997 print series *our bones in your collections*, *our hair in your collections* and *our skin in your collections*, the title refers to both the practice of collecting Aboriginal objects and displaying them as part of ethnological collections, as well as our connection to country. Embedded within the landscape are our ancestors, our past, and, like the Garden Palace, their skin and bones make up country.

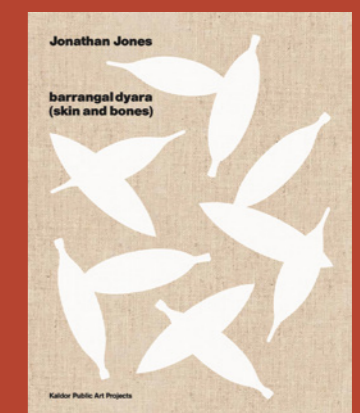
How can visitors best experience the project?

The project is physically made up of three components: a native meadow of kangaroo grass (*Themeda triandra*) at the heart of the building, thousands of white shields marking the original building's perimeter, and several soundscapes in Aboriginal languages made in collaboration with south-eastern communities.

As you walk through the physical artwork, there are several ways that you can engage in the conversations that in many ways inspired it. Through the project app, the invigilators working on site, and our extensive public program, you can hear from cultural leaders, historians, theorists, artists, writers and cultural practitioners as they discuss the ideas surrounding the project. Throughout the development of the project, we have pulled all these people together to reimagine a building, and to reimagine a history that we've lost.

Hear Jonathan Jones in our Artist's Insight series daily, 12:30pm on site.

Read more about this dramatic, lost history in our project catalogue. This beautifully designed publication is richly illustrated throughout, featuring over 100 large-scale historical and contemporary images and illustrations. It includes original essays and interviews with leading Aboriginal writers including Bruce Pascoe—winner of two 2016 NSW Premier's Literary Awards—Dr Jeanine Leane, Hetti Perkins and Uncle Stan Grant Sr AM, alongside Australian academics Dr Ross Gibson, Dr Peter Kohane and Dr Ilaria Vanni Accarigi. Celebrating the resilience and survival of the world's oldest living cultures, *barrangal dyara (skin and bones)* is at the forefront of a long-awaited acknowledgement and renaissance of Indigenous culture and language in Australia.



Buy your copy for \$45 on site from 22 Sept or in bookstores Australia-wide.

WE LOST MANY CULTURAL OBJECTS IN THE FIRE, BUT WE HAVEN'T FORGOTTEN THEM

In *barrangal dyara* (*skin and bones*) thousands of bleached white shields delineate the footprint of the Garden Palace and echo the expansive rubble that remained after the fire of 1882. Based on four typical designs from Aboriginal nations of the south-east, these shields not only raise the chalky bones of the building, but speak to the thousands of shields that would have had cultural presence in this landscape over generations. This part of Gadigal land was a cultural epicentre long before the imagination of the Garden Palace, where shields covered in ochre were used in ceremony rather than exclusively for warfare as the Ethnological Court would have had the world believe. The shields in *barrangal dyara* (*skin and bones*), however, are en masse, void of unique markings or personal designs, speaking to the erasure of cultural complexities through collection.



PROTOTYPE SHIELDS FOR BARRANGAL DYARA (SKIN AND BONES). PHOTO: ZAN WIMBERLEY

Program Highlights

ARTIST DEMONSTRATIONS: SHELLS, CARVING, WEAVING

Join celebrated Bidjigal artist and Elder ESME TIMBERY and her daughter MARILYN RUSSELL (Bidjigal) as they demonstrate shell work, attend a carving demonstration by Dharug and Gundungurra Elder GREG SIMMS or hear Aboriginal artists from the HANDS ON WEAVERS group from Wagga Wagga speak about their practice and demonstrate weaving.

Esme Timbery and Marilyn Russell:
Saturday 17 September, 2:30pm and Sunday 18 September, 11am

Greg Simms:
Saturday 24 September, 2:30pm and Sunday 25 September, 11am

Hands On Weavers:
Saturday 1 October, 2:30pm, Sunday 2 and Monday 3 October, 11am

ANNIVERSARY OF THE GARDEN PALACE FIRE

Commemorating the Garden Palace fire of 1882, Bangarra Dance Theatre performs a response to *barrangal dyara* (*skin and bones*).

Thursday 22 September, 7pm

LUNCHTIME TALKS

WESLEY ENOCH (Noonuccal Nuugi), Sydney Festival Director (2017–19), discusses the importance of Sydney as a site of performance.

Saturday 17 September, 1pm

ANN TOY explores the Garden Palace and its place in the political landscape of Sydney.

Monday 19 September, 1pm

DR GRACE KARSKENS shares the role and important status of Eora fisherwomen in the pre- and early contact years, and their beautifully crafted fishing implements.

Tuesday 20 September, 1pm

DR PETER YANADA MCKENZIE (Eora/Anaiwan) relates the history of the local Aboriginal community of La Perouse, including the ongoing cultural practice of boomerang-making and shell work.

Wednesday 28 September, 1pm

CAROL COOPER discusses the role and significance of shields in the south-east and the inherent use of designs and incised carving within the region.

Saturday 1 October, 1pm



SHIELDS BEING PRODUCED FOR BARRANGAL DYARA (SKIN AND BONES). PHOTO: ZAN WIMBERLEY

“The Sydney Exhibition was certainly a public festival of industrial productivity, trade, marketing and consumerism. And it was also a glorious performance of colonial nationalism... The lesson to be learned from the difference between the Ethnographic Court and the New South Wales half of the long nave was the progress of culture measured in material evidence. One represents the ‘primitive’ pole. The other represents the pole of ‘progress.’”

LINDA YOUNG

See program overview on page 10 or download the Project 32 App at kaldor.org for full details.

GRASSES TALK TO OUR UNBROKEN CONNECTION TO COUNTRY

Forming the heart of the artwork is a native meadow of kangaroo grass (*Themeda triandra*). Located at what is known today as the Pioneer Memorial Garden, the grassland marks the original location of the Garden Palace's proud dome, which crowned the city for international visitors as they entered Sydney Harbour. Aboriginal agriculture in the south-east of Australia saw grasslands cultivated and harvested over generations, supporting many nations and diverse cultures. Seeds were transformed into flour to produce bread with grinding stones. Controlled fire was an important tool in the development of these grasslands, and here it acts as a dual metaphor—it was responsible for the destruction of the palace and the objects held inside, but serves as a symbol of rebirth due to the large number of Australian plants, such as kangaroo grass, that thrive through regular burning. Today, Aboriginal Australians are considered the very first bread-making people with the discovery of a grinding stone dated over 30,000 years old at Cuddie Springs near Brewarrina in northern New South Wales.



KANGAROO GRASS FLORET. PHOTO: SABRINA LAURISTON

Program Highlights

STORIES WITH AUNTY JULIE FREEMAN

AUNTY JULIE FREEMAN is a Gorawal Jerrawongarla woman, a traditional owner of south Sydney and the South Coast of New South Wales. A senior cultural knowledge holder, Aunty Julie relates important creation narratives for the local environment in this special evening series.

Weekends and Labour Day, 5pm

CONVERSATIONS WITH ABORIGINAL KNOWLEDGE

Presented in partnership with THE SCHOOL OF LIFE, OLIVER COSTELLO (Bundjalung) is joined by academic STEPHEN MUECKE, to explore the human relationship to fire, from the perspective of Aboriginal cultures and philosophy.

This program is part of a series of three events, each Sunday at 3pm, exploring the intersection of Aboriginal and Western perspectives around the themes of cultural knowledge, growing up, and well-being.

Sunday 18 September, 3pm

LUNCHTIME TALKS

LORRAINE CONNELLY-NORTHEY (Waradgerie) discusses her cultural practice. Connelly-Northey fashions traditional forms such as koolimans (bush bowls) and narbongs (string bags) from found industrial and organic materials such as corrugated iron, fencing wire, feathers and shells.

Sunday 18 September, 1pm

DR PETER CUNEO discusses the native vegetation of Sydney with a particular focus on native grasses and their role in landscape, identity and ecology. He delves into how native grasses are harvested and employed in degraded landscapes to restore resilience and native plant diversity.

Wednesday 21 September, 1pm

BRUCE PASCOE (Bunurong, Yuin and Tasmanian), award-winning author, will discuss Aboriginal agriculture and the role of native grasses in the Aboriginal economy.

Monday 3 October, 1pm

“This is the lie about the dead heart of Australia. It wasn't the dead heart, they were just growing different plants. Growing plants that only need one watering, no fertiliser, but they did need Aboriginal people to harvest them. If we say 'that plant, that Aboriginal grass plant is interesting' we then have to accept the history and why we Australians allowed sheep to mow it down.”

BRUCE PASCOE



BURNING COUNTRY, NARRAN LAKES AREA, NEW SOUTH WALES, 2013. PHOTO: OLIVER COSTELLO

See program overview on page 10 or download the Project 32 App at kaldor.org for full details.

LANGUAGES REMINDE US THAT NOTHING HAS BEEN LOST

The process of sharing the story of the Garden Palace with Aboriginal communities and reflecting on the significance of the loss of cultural objects is essential to the project. Eight language groups – the Sydney Language, Gamilaraay, Gumbaynggirr, Gunditjmara, Ngarrindjeri, Paakantji, Wiradjuri and Woiwurrung – have collaborated with Jones to create unique soundscapes installed within the footprint, reinstating contemporary Aboriginal voices into the landscape. These communities recall, in language, both the lost objects and the material that was largely excluded from the ethnological collection – objects relating to women, children, agriculture, and to broader cultural practices that challenge the imperial vision of terra nullius. The process of developing these soundscapes with community allows the work to transform a state of mourning into a celebration of the strength and uniqueness of south-east Aboriginal cultures.



JONATHAN JONES, NICAYDEN GREENWOOD AND MICHAEL RILEY RECORDING WIRADJURI LANGUAGE AT PARKES PUBLIC SCHOOL. PHOTO: PETER GREIG

Program Highlights

**SPECIAL EVENT:
ANNIVERSARY OF THE
GARDEN PALACE FIRE**
Commemorating the Garden Palace fire of 1882, an evening of special events will include a language presentation by Wiradjuri students from Parkes, central NSW.
Thursday 22 September, 4pm

**ABORIGINAL METHODOLOGIES:
WAYS OF SEEING, KNOWING
AND DOING**
Presented in partnership with UTS
Join this inspiring panel of Aboriginal researchers, authors and thinkers to consider the use of Aboriginal methodologies, or Aboriginal ways of seeing, knowing and doing, and their impact on the cultural landscape. The panel draws on the leading research at University of Technology Sydney, and includes PROFESSOR LARISSA BEHRENDT (Eualeyai/Kamilaroi), JASON DE SANTOLO (Garrwa/Barunggam) and ALISON WHITTAKER (Gomerioi), in conversation with BRENDA L CROFT (Gurindji/Malngin/Mudpurra/Bilinarra).
Saturday 1 October, 3pm

LUNCHTIME TALKS
DR PAUL IRISH discusses the Aboriginal people who continued to live around coastal Sydney in the 1870s and 1880s, during the construction and use of the Garden Palace.
Friday 23 September, 1pm

JEREMY STEELE discusses his research into “re-awakening” the Aboriginal Language of Sydney.
Saturday 24 September, 1pm

DR KEITH VINCENT SMITH discusses the site’s history and the role and life of Sydney icon Bennelong.
Sunday 25 September, 1pm

MICHAEL JARRETT (Gumbaynggirr) and AARON ELLIS (Gamilaraay) discuss their role in *barragal dyara* (*skin and bones*) and the revitalisation of Aboriginal languages.
Monday 26 September, 1pm

UNCLE CHARLES MADDEN (Gadigal) and UNCLE ALLEN MADDEN (Gadigal) will discuss their lived experience of Sydney as local Elders.
Tuesday 27 September, 1pm

“Language gives you a different way of thinking. It’s a different world. It’s your world. You’re not looking at a world that belongs to someone else; you’re looking at a world that belongs to you. And it’s who you are... Language is what you are, it’s what you eat, it’s what you do, it’s how you live, it’s how you breathe, it’s how you show yourself. Without language, without the knowledge of language, we have nothing.”

UNCLE STAN GRANT
SR AM

Visit the project library located in the Rose Pavilion to find related reading material, including key texts that have inspired the project. Purchase your copy of the project catalogue from 22 September and use a tablet to explore supplementary content.



GEOFF ANDERSON, RACHEL STOREY, EMMA PIKE, LIONEL LOVETT, LYRETTA GILBY AND JONATHAN JONES RECORDING WIRADJURI LANGUAGE AT PARKES PUBLIC SCHOOL. PHOTO: PETER GREIG

See program overview on page 10 or download the Project 32 App at kaldor.org for full details.

TALKS & EVENTS

Download the Project 32 App at kaldor.org for full program details.

Join us On Site at the Marquee for Free Daily Programs

ARTIST'S INSIGHT

Hear Wiradjuri/Kamilaroi artist JONATHAN JONES share insights into the development of *barrangal dyara (skin and bones)* and the ideas that have inspired this ambitious new work.
Daily, 12:30pm

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LUNCHTIME TALKS

Daily, 1pm

Saturday 17 September

WESLEY ENOCH (Noonuccal Nuugi), Sydney Festival Director, discusses Sydney as a site of performance.

Sunday 18 September

LORRAINE CONNELLY-NORTHEY (Waradgerie) discusses her cultural practice.

Monday 19 September

ANN TOY explores the Garden Palace's place in Sydney's political landscape.

Tuesday 20 September

DR GRACE KARSKENS delves into the role of Eora fisherwomen in the pre- and early contact years.

Wednesday 21 September

DR PETER CUNEO discusses the native grasses of Sydney and their role in landscape, identity and ecology.

Thursday 22 September

DR TIM LOW describes the impact and significance of local native bird life on the project site.

Friday 23 September

DR PAUL IRISH discusses the Aboriginal people who lived around coastal Sydney in the 1870s and 1880s, during the era of the Garden Palace.

Saturday 24 September

JEREMY STEELE discusses his research into the Aboriginal Language of Sydney.

Sunday 25 September

DR KEITH VINCENT SMITH discusses the site's history and the role and life of Sydney icon Bennelong.

Monday 26 September

MICHAEL JARRETT (Gumbaynggirr) and AARON ELLIS (Gamilaraay) discuss their role in the project and the revitalisation of Aboriginal languages.

Tuesday 27 September

UNCLE CHARLES MADDEN (Gadigal) and UNCLE ALLEN MADDEN (Gadigal) discuss their lived experience of Sydney as local Elders.

Wednesday 28 September

DR PETER YANADA MCKENZIE (Eora/Anaiwan) relates the history of the local Aboriginal community of La Perouse, including the ongoing cultural practice of boomerang-making and shell work.

Thursday 29 September

ROSLYN MAGUIRE explores the Garden Palace's musical history.

Friday 30 September

DR CATHERINE DE LORENZO discusses the innovations and cultural legacies triggered by the 1879 Sydney International Exhibition.

Saturday 1 October

CAROL COOPER discusses the role and significance of shields in the south-east and the use of designs and incised carving.

Sunday 2 October

JACQUI NEWLING explores the food and flavours of the Garden Palace.

Monday 3 October

Award-winning author BRUCE PASCOE (Bunurong, Yin and Tasmanian) speaks on Aboriginal agriculture and the role of native grasses in the Aboriginal economy.

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ARTIST DEMONSTRATIONS: SHELLS, CARVING, WEAVING

Join celebrated Bidjigal artist and Elder ESME TIMBERY and her daughter MARILYN RUSSELL (Bidjigal) as they demonstrate shell work, attend a carving demonstration by Dharug and Gundungurra Elder GREG SIMMS or hear Aboriginal artists from the HANDS ON WEAVERS group from Wagga Wagga speak about their practice and demonstrate weaving.

Esme Timbery and Marilyn Russell: Saturday 17 September, 2:30pm and Sunday 18 September 11am

Greg Simms:

Saturday 24 September, 2:30pm and Sunday 25 September, 11am

Hands On Weavers:

Saturday 1 October, 2:30pm and Sunday 2 and Monday 3 October, 11am

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CONVERSATIONS WITH ABORIGINAL KNOWLEDGE

Presented in partnership with The School of Life, this series examines the intersection of Aboriginal and Western perspectives around the themes of cultural knowledge, growing up, and well-being.

Australian Fire

Featuring OLIVER COSTELLO (Bundjalung) and STEPHEN MUECKE
Sunday 18 September, 3pm

Rites of Passage

Featuring TEX SKUTHORPE (Noonghaburra) and DR ARNE RUBINSTEIN
Sunday 25 September, 3pm

The Healthy Self

Featuring DR CHELSEA BOND (Munanjahli and South Sea Islander) and SUZY GREEN
Sunday 2 October, 3pm

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SATURDAY AFTERNOON FORUMS Indigenous Alumni: UNSW Art & Design

In partnership with UNSW Art & Design, hear from leading Aboriginal artists, curators and arts workers and celebrate their diverse and distinguished practices within the visual arts.
Saturday 17 September, 3–4pm

Aboriginal Design and Spatial Considerations

In partnership with University of Technology Sydney, listen to Aboriginal designers and thinkers discuss the theory and application of Aboriginal design and spatial considerations.
Saturday 24 September, 3–4pm

Aboriginal Methodologies: Ways of Seeing, Knowing And Doing

In partnership with University of Technology Sydney, join an inspiring panel of Aboriginal researchers, authors and thinkers to consider the use of Aboriginal methodologies and their impact on the cultural landscape.
Saturday 1 October, 3–4pm

STORIES WITH

AUNTY JULIE FREEMAN

AUNTY JULIE FREEMAN is a Gorawarl Jerrawongarla woman, a traditional owner of south Sydney and the South Coast of New South Wales. A senior cultural knowledge holder, Aunty Julie relates important creation narratives for the local environment in this special evening series.
Weekends and Labour Day, 5pm

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FAMILY & HOLIDAY PROGRAMS

Bookings essential
kaldor.org/events/index

Peek into the history of Gadigal life by the harbour and the dramatic stories of the colonial Garden Palace. Participants will grind native grass seeds, bake bread using native ingredients and learn about contemporary Aboriginal art.
Weekend Family Program for 5+ years, children must be accompanied by parents/carers. Holiday Program for 8–12 years, children to be dropped off at the Botanic Garden's Learning Centre.

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RESPONSES TO THE GARDEN PALACE

In collaboration with JONATHAN JONES and Kaldor Public Art Projects, a group of talented young composers from the Sydney Conservatorium of Music, University of Sydney, and architecture and interior design students from University of New South Wales have conceptualised creative responses to *barrangal dyara (skin and bones)* and the site once occupied by the Garden Palace.
Friday 23 September, 3pm

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SPECIAL EVENT

South-western Sydney participants in the Masterclass Program, developed and presented in collaboration with Campbelltown Arts Centre, reflect on their eight-week investigation into place, history, language, and community with a special focus on Aboriginal history and cultures.
Saturday 17 September, 11am

Around the Garden Further Afield

ROYAL BOTANIC GARDEN WALK

Join a seasonal walk through the Garden commencing from the Garden's Information Booth, located at the Garden Shop, and concluding at *barrangal dyara (skin and bones)*.
Daily, 10:30am
Free, no bookings required

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SYDNEY'S FORGOTTEN ANCESTOR

As part of *barrangal dyara (skin and bones)*, view historical images from the Garden Palace and Sydney's International Exhibition, including the Ethnological Court, at the Palm House, Royal Botanic Garden Sydney.
Saturday 17 September – Monday 3 October, 10am – 5pm
Free, no bookings required

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LOST GARDEN PALACE

Talks at the Palm House bring to life the short but dramatic history of the extravagant 19th-century Garden Palace.
Weekends and Labour Day, 11am–12pm
Free, no bookings required (space is limited)

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200 YEARS OF DISCOVERY

An exhibition at The Calyx reveals fascinating discoveries from the Royal Botanic Garden Sydney including a showcase of items rescued from the Garden Palace.
Daily, 10am–4pm
Free, no bookings required

STATE LIBRARY OF NEW SOUTH WALES

Garden Palace Exhibition in the Amaze Gallery

The State Library of NSW will tell the unique story of the Garden Palace through their collection display in the Amaze Gallery, throughout September to coincide with *barrangal dyara (skin and bones)*.
Weekdays, 9am – 5pm
Thursday, 9am – 8pm
Weekends, 10am – 5pm
Free, no bookings required

Curator-led Tour of the Garden

Palace Exhibition
Thursday 22, Saturday 24, Thursday 29 September, 2:30pm
Meet in the Mitchell Vestibule
Free, bookings essential
sl.nsw.gov.au

Aboriginal Languages and Garden Palace Special Collections

See historic items from the State Library's collections related to the Garden Palace and learn about materials that open a cultural pathway to Aboriginal languages.
Tuesday 20, Saturday 24, Tuesday 27 September, 3:30pm
Free, bookings essential
sl.nsw.gov.au

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SYDNEY LIVING MUSEUMS

Tour: James Barnet's Sydney

As NSW Colonial Architect, James Barnet designed iconic Sydney buildings, including the Garden Palace.
Saturday 24 and Sunday 25 September, 1pm and 3pm
Fees apply, bookings essential
sydneylivingmuseums.com.au
Meet outside the Australian Museum on the corner of College and William Streets

ART GALLERY OF NEW SOUTH WALES

Artist Talk

Join JONATHAN JONES in conversation with DR MICHAEL BRAND, Director, Art Gallery of New South Wales.

Wednesday 21 September, 6pm
Art Gallery of NSW Entrance Court
Free, no bookings required

Celebrity Talk

WESLEY ENOCH (Noonuccal Nuugi), Sydney Festival Director, speaks on the significance of the Royal Botanic Garden Sydney and the Garden Palace.

Wednesday 21 September, 6:30pm
Art Gallery of NSW Entrance Court
Free, no bookings required

Housing a Collection: the Gallery and the Garden Palace

Remember the Gallery's presence at the Sydney International Exhibition with artworks and ephemera from the collections.

Tuesday, Thursday, Friday, 10am–4pm
Wednesday, 10am–6:30pm, Saturday, 12–4pm
Free, no bookings required

Guided Tours

Join the Gallery's Indigenous educators for a tour linking the Gallery and *barrangal dyara (skin and bones)*.
Daily, 26–30 September, 11am
Free, no bookings required
Meet at the information desk

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AUSTRALIAN MUSEUM

Indigenous Cultural Collections Tour

Although the loss of the Australian Museum's early ethnological collection in the 1882 fire was severe, the Australian Museum has since built up a collection of over 20,000 objects that represent Indigenous Australia. Join an exclusive behind the scenes tour of the Australian Museum's Indigenous Cultural Collections.

Tuesday 20 and Tuesday 27 September, 11am–12pm
Friday 23 and Thursday 29 September, 2–3pm
Ages 12+ (under 15s accompanied by an adult)
Entry fees apply, bookings essential
australianmuseum.net.au

Wednesday 21 and Monday 26 September, 10:30am–12pm

Australian Museum Heritage Tour

Have exclusive access to the original residence of the Australian Museum's early curators and observe the changes in the architecture of the historic building. Listen to the hidden stories within the walls of the Museum and see rare collections dating back to the 1800s.

Wednesday 21 and Monday 26 September, 10:30am–12pm
Saturday 24 and Wednesday 28 September, 1:30–3pm
Ages 12+ (under 15s accompanied by an adult)
Entry fees apply, bookings essential
australianmuseum.net.au

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POWERHOUSE MUSEUM

Spotlight on the Garden Palace

The origins of the Museum of Applied Arts and Sciences are inextricably linked to the Garden Palace. The Museum was founded in 1880 and its original collections were drawn from the Sydney International Exhibition, including objects that survived the fire. This display brings together JONATHAN JONES' work and a selection of objects from the Garden Palace.

Daily, 17 September – 3 October, 10am–5pm
Entry fees apply, no bookings required

Kaldor Public Art Projects and Our Partners

Since 1969, Kaldor Public Art Projects has created groundbreaking projects with international artists in public spaces, changing the landscape of contemporary art in Australia with projects that resonate around the world. Over the years our projects have changed the way the Australian public sees and experiences the art of today. Jonathan Jones' *barrangal dyara (skin and bones)* marks the 32nd Kaldor Public Art Project, and the first by an Australian Aboriginal artist.

As we work to contribute to Sydney's creative culture, we are particularly proud to work with the Royal Botanic Garden Sydney as it celebrates its 200th Birthday. After two centuries of bringing educational, horticultural, scientific and cultural experiences to Sydney, the Garden continues to be a favourite place for visitors and Sydney locals alike.

Kaldor Public Art Projects has worked with countless partner organisations in every sector, and values the depth and strength of these connections. For *barrangal dyara (skin and bones)*, we particularly sought out partners whose own histories are intrinsically tied with that of the Garden Palace: Spot Fire Symposia partners, the State Library of NSW, Art Gallery of NSW and Australian Museum, and programming partners, the Museum of Applied Arts and Sciences, Sydney Living Museums, University of New South Wales and University of Technology Sydney. This incredible installation and its accompanying programs would not have been possible without the support of these partners and our generous corporate, philanthropic and government supporters.

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 Hetti Perkins, Curator

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SYDNEY LANGUAGE



WIRADJURI
NATIVE MEADOW



NGARRINDJERI



GUNDITJMARA



MORSHEAD GATE

WOIWURRUNG



→
PALM HOUSE
ART GALLERY OF NEW SOUTH WALES
TOILETS

BENT STREET

SHAKESPEARE PLACE

STATE LIBRARY OF NEW SOUTH WALES

THE CALYX



Language Soundscapes

SYDNEY LANGUAGE

Uncle Charles Madden, Summer Loggins, Lille Madden, Madeleine Madden, Miah Madden and Ruby Madden with assistance from Jeremy Steele.

GAMILARAAY

Aaron Ellis with the children of Tamworth Public School and Walhallow Public School.

GUMBAYNGGIRR

Michael Jarrett, Jenni Farrands, Muurrbay Aboriginal Language and Culture Cooperative, 3rd Space Mob Aboriginal and Torres Strait Islander Corporation, and the children of Bellingen High School, Macksville High School, Nambucca Heads High School and Bowraville Central School.

GUNDITJMARA

Joel Wright, Vicki Couzens and Victorian Aboriginal Corporation for Languages.

NGARRINDJERI

Aunty Verna Koolmatrie with the Raukkan Ngarrindjeri community.

PAAKANTJI

Warlpa Thompson, Kayleen Kerwin, William Mitchell and AJ Williams with the Paakantji Language Circle.

WIRADJURI

Uncle Stan Grant Sr AM, Geoff Anderson, Lionel Lovett, Donna Payne, Skye Harris, Lyretta Gilby, Ron Wardrop with the children of Parkes Public School, Parkes East Public School, Middleton Public School, Parkes High School and Holy Family Primary School.

WOIWURRUNG

Aunty Joy Murphy Wandin and Kim Wandin.